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# KARL FRANZ FRIEDRICH CHRYSANDER.

THE great, though unfortunately incomplete, Life of Handel will of course serve to keep in lasting remembrance the name of this able, earnest, and painstaking biographer. In the preface to the first volume Chrysander shows how much he was fascinated by the man and his many great works, and how determined he was to give a true and exhaustive account of both. Such an undertaking demanded both patience and enthusiasm, and with these qualities Chrysander was richly endowed. Patience by itself works wonders, but when to it is added genuine enthusiasm, a glow is created which spreads itself over the dryest facts and comments. That old age and the infirmities which it brings in its train, together with various occupations, should have prevented the historian from continuing his labour of love, is undoubtedly a matter for regret. Yet it is satisfactory to know that Dr. Max Seiffert, the staunch admirer and faithful friend of Chrysander, will carry on and complete the wonderful story of the last nineteen years of the life of Handel, during which he wrote the oratorios which immortalized his name. Chrysander was born at Lübtheen in Mecklenburg on the 8th of July, 1826. He was the son of a miller, and at an early age became tutor in several gentlemen's families. He also became assistant to Borgmann, a schoolmaster, and later on his father-in-law. But he felt the need of self-improvement, and attended lectures at Göttingen, Leipzig and Rostock. The university of the last-named city bestowed on him the degree of Doc. Phil. in return for his valuable treatise "Ueber die Molltonart in den Volksgesängen" (On the Minor Mode in Folk Songs), which would be of interest at the present time, in which the importance of folk music is so fully recognized. Then there is another treatise which he published soon afterwards, "Ueber das Oratorium" (On the Oratorio). And here again is treated a theme which is no less attractive now than when it was discussed about half a century ago. At length Chrysander adopted music as a profession, and from the very beginning he stood forward as the champion of old masters: he objected to the prevalent custom of bringing their vocal and instrumental compositions up

to date, and aimed at a faithful reproduction of their music.

Chrysander devoted so much of his life to Handel and to his oratorios that one is apt to forget other services which he rendered to art. For instance, in 1856 he prepared four volumes of Bach's clavier works, and these were published by L. Holle, at Wolfenbüttel. In some prefatory remarks Chrysander explains the practical object of the edition, viz., to present the music in progressive order. Volume I. contains—one may almost say commences with—the twelve small preludes; for the capriccio "Sopra la lontananza del suo fratello diletissimo" with which it actually begins, must be regarded as a kind of prologue; and Volume IV. concludes with the enormously difficult "Goldberg" Variations. The following sentence is worth quoting, showing, as it does, how anxious Chrysander was to preserve old texts in all their purity. He says:—

"It is not so long ago since editors thoughtlessly inserted finger and phrase marks, and everything which they had to explain in the music, into the text. At present there are only a few who take pleasure in such things; the greater number regard touching-up and writing round [Umschreibung] the text as the most doubtful, most circuitous way of penetrating into an author's meaning; only to a bungler does it appear the nearest. And if we are zealous to print the exact words of the works of our poets, why should we be less faithful in dealing with our composers?"

We have selected this passage because, while it shows us how anxious Chrysander was to preserve old texts pure, it also shows us how zeal occasionally overran discretion. In critical editions of the masters their music should evidently suffer no addition, no alteration; and in any edition touching-up of the text deserves censure. But as regards phrase and finger marks in editions, educational in aim, we think that, if provided by a competent editor, they are of great service. Chrysander possibly had little experience as a teacher; as a matter of fact we are not aware that he ever did teach music. It is only given to the few to be able to phrase and even finger Bach properly. Why then should not some help be given to ordinary folk and especially bunglers? It is not surprising to learn that remarks of this kind resulted in

ill-feeling towards him on the part of prominent musicians, an ill-feeling intensified by the strong and, as we think, somewhat exaggerated mode of expressing himself. At heart, however, he was right. In connection with Bach we may add that Chrysander discovered the autograph score of the B minor Mass, which had long been missing. He pursued art for its own sake, and not for gain; hence we need not be surprised to learn that he handed over this priceless treasure to the Royal Library at Berlin for the same sum of £40 which he gave for it.

About the time at which the Bach volumes were issued he scored some of Heinrich Schütz's compositions, which, many years afterwards, were published, with his consent, by Philipp Spitta. We may also mention Chrysander's editions of Palestrina's Motets, of the works of Corelli, and of the clavier *Ordres* of Couperin. These editions originally bore merely the names of Bellermann, Brahms, and Joachim respectively, though afterwards, when the Corelli and Couperin volumes were republished by Augener & Co., Chrysander's name—of course, with his consent—was added to those of Brahms and Joachim. Moreover, in Corelli and Couperin he signed short but valuable prefaces. With regard to the Corelli works, he calls attention to certain liberties formerly taken by Dr. Pepusch with the text of the Sonatas and Concertos. Here again, then, we find him carefully distinguishing between the pure and the mixed.

In 1856 Chrysander commenced the publication of the complete works of Handel in the German Handel Society, a labour of love which caused him to pay many a visit to England in order to consult autographs and manuscripts. He obtained possession of the 126 volumes of scores in the handwriting of the two Smiths, not only of Handel's works, but also of the oratorios of Christopher Smith. These volumes were bought in the early fifties from a second-hand bookseller at Bristol by Victor Schoelcher, so well known as the author of a *Life of Handel*, who in his turn sold them to Chrysander, for the sum of £800. Chrysander, never a wealthy man, could only pay £100; several Hamburg gentlemen, however, made good the remainder. And that is how these scores, formerly in the possession of Lord Rivers, found their way from England to Hamburg. In 1857 Chrysander commenced his "*G. F. Handel*," to which reference was made at the commencement of this brief notice. The second volume appeared in 1860, and the first half of the third in 1867. Dr. Max Seiffert will not only complete the work, but edit the earlier volumes, which are now out of print, and which were partly re-written by the author himself.

For the German Handel Society publications Chrysander had at first as collaborators Gervinus, Dehn and Hauptmann. By the year 1860, however, he found himself alone, and then he had an office built on his estate at Bergedorf near Hamburg, where from 1862 all volumes were engraved and printed under his personal supervision.

The indefatigable Handel enthusiast was not content with writing a life of the master and publishing his works; he also sought to popularize his oratorios in Germany. For that purpose he prepared special performing versions of more than a dozen of the oratorios. Although they have only been lent by him to various societies within the last eight or nine years he had commenced to work at them about forty years ago, when the then king of Hanover intended to erect a "*Cæcilienhaus*," the music performed in which was to be under the direction of Chrysander himself. The king proposed, but political events disposed both of his scheme and of his kingdom.

We may add that Chrysander also published the "*Urio*" Te Deum and other "*Sources of Handel's Works*" (Clari's Duets, Erba's Magnificat, etc.); that he was editor for thirteen years of the Leipziger *Allgemeine Musik Zeitung*; and that in conjunction with Spitta and Adler he edited the "*Vierteljahrsschrift für Musikwissenschaft*," and by himself the "*Jahrbücher für musikalische Wissenschaft*" (1863-1867).

Chrysander led a quiet, simple life, and he was esteemed both by high and low. He was for years an honoured guest at Friedrichsruh, but the unassuming musician declined all offers or titles proposed by Prince Bismarck. But the latter in 1885, on the occasion of Handel's bicentenary, procured for him a pension from the Emperor William's privy purse.

The indefatigable worker was never quite himself after the loss of his wife in 1887. He passed quietly away on the 3rd of September, and was buried at Vellahn on the 6th. Upon his coffin is written:—

"Süss ist der Schlaf des Arbeiters."

#### REFLECTIONS ON FESTIVALS.

A RATHER superficial friend of mine took up the programme of the Gloucester Festival last month, and, casting a rapid and supercilious eye over its pages, exclaimed, "Can any sane man want to hear so much music in the course of three days?" I ventured to suggest that many sane men did. "But," came the reply, "with the exception of one evening concert, it is all the old thing over again: Spohr's *Last Judgment*, *Elijah*, the '*Eroica*' Symphony, Parry's *Job*, and Mendelssohn's *Hymn of Praise*." Now, this was irritating, because the Gloucester Festival programme did not consist entirely of well-known or hackneyed compositions. I pointed this out, with the result that my friend fell back on the absurdity of listening to so much music during a few days. It certainly is a little absurd, for, to take the first day of the festival as example, the audience was asked to listen to *Elijah* from 11.30 a.m. to 1.15 p.m., to the second part of the same oratorio in the afternoon from 2.30 p.m. to 3.50 p.m., and in the evening to two choral works and a symphony from 8 p.m. until 10.25 p.m., in all five and a half hours' solid music. In addition you could attend a choral service in the cathedral at 5 p.m. But though on the face of it three days of such music seems absurd, a festival in one of these smaller towns is very enjoyable. The place is *en fête*, and the festival is the business of the day. At Birmingham and Leeds you are only reminded now and then that a musical festival is in progress, and then only when you are in the immediate neighbourhood of the town halls. The effect is damping on enthusiasm.

Mankind, after all, has always been fond of festivals. We may pretend that we do not care for crowds and horseplay, but when the Coronation ceremonies come round we all will be eager to obtain seats somewhere or other. It is the note of the exceptional that appeals to us. To go to an ordinary concert may be a highly artistic amusement, and, properly speaking, one hears enough music during an ordinary afternoon or evening. But we crave for the excessive. We want to be free to indulge ourselves in an orgy of the art we love, and we desire to make the occasion special, as if it were a sacrificial worship. We even imitate the Dervishes, and mortify the flesh that the spirit may have its full. For a

festival, to one who conscientiously attends all the performances, is something of a mortification of the flesh, and in coffee-rooms and at luncheon tables you will hear many boast of not having missed a single morning or afternoon concert. It is said with the air of having achieved something; and, indeed, it is an achievement of a sort. I tried to explain all this to my friend, who, I may remark in passing, is not English bred. He did not understand the point. "The festival is called musical," he said, "and your explanations would just as well apply to a bull fight or to a Jubilee procession as to a musical meeting." I admitted that to a certain extent the feeling aroused is the same, inasmuch as music-lovers at a festival are worshipping the exceptional. First, there is the holiday devoted almost entirely to music, and, then, there is the exceptional chorus which has been rehearsing for months. Otherwise I had to admit that a festival concert does not differ much from an ordinary concert.

But the most difficult thing to explain to one who is a stranger within our gates is that our provincial festivals should be held for the sake of charities. In many cases it is not a fact that these festivals were originally organized for charity; at least I believe it was not so with regard to the Gloucester Festivals. In the old days when travelling was expensive and slow, outlying towns had but few visits from celebrated artists, and it was not possible to make excursions to towns where music was to be heard. Consequently some kind of concentration was necessary, and a week of good music was a boon to the amateurs of the district. In these days this reason does not hold good, except to a limited extent; but there is still a large proportion of a festival audience that does not, I am convinced, hear much music except at these triennial meetings. As to the charity aims of our festivals, it should be impossible for a critic of sane mind to forget that unless they were given for charity purposes they would not exist in their present form. The finances of the Gloucester Festival are more clearly stated than is usual with other festivals, and it is indisputable that unless a certain number of gentlemen, called stewards, subscribed their five guineas each, there would not only be no surplus for charity, but the festival would not even pay for itself. This year, I understand, the receipts from outside sources and the expenditure balanced themselves, but it is the first time that has happened for thirty years. Now, with that list of stewards before me, it is impossible not to perceive that these gentlemen are men of local rank and fashion whom it would be ridiculous to suspect of keen musical tastes. They subscribe mainly because it is the thing to do, and not to subscribe would be singular. It is doubtful if any one could make music itself so much a fashion that over two hundred persons would pay five guineas each for serial tickets which can be bought in the market place for three and a half guineas—that is to say, one and a half guineas are given unconditionally to the good of the cause. And, apart from this question of the stewards, it is doubtful if the local gentry and professional classes that buy tickets for some of the performances would do so were music alone concerned. In fact, while it is true that our festivals exist partly for charity, it is equally true that they owe their very existence to it, for in no other cause would so many prominent local men give their services to make the festivals a success, and without those services most, if not all, of our musical festivals would prove an utter failure.

Much has been written of music being robbed to pay charity; but, for the reasons I have given, I think the accusation is unjust. The festivals would not exist unless

the enrichment of benevolent institutions were part of their aim, and if they did not exist music would certainly be the loser financially. In spite of what is generally written by the "superior" musicians, I will even affirm that music would be the loser artistically. In the first place, the impetus given by festivals to local music is incalculable. In the second, it cannot be fairly declared that the festivals are barren of musical interest. How often, for instance, can an amateur hear the great B minor Mass of Bach's unless it be at a festival? How often Brahms's Requiem? And, then, every festival presents us with novelties, most of which would never be performed at an ordinary concert with its necessitous appeals to a public that does not clamour for novelties. Especially is this the case with British compositions; indeed, the provincial festival is about the only opportunity given to our native writers for the exploitation of their talent. At Gloucester the list was, perhaps, excessively long from the point of view of intrinsic musical interest, for no less than five choral and four orchestral compositions were performed for the first time, and the programme also contained seven other choral and orchestral works by native writers. At the forthcoming Leeds Festival the claims of the British composer have been recognized on the same generous scale, although there are but a couple of actual novelties. There may, indeed, be a danger that our festivals will gradually become too national, and thus lose something of their musical interest.

At the outset I said that mankind has always been fond of festivals. The Bayreuth Festival and the opening of the new Munich opera-house drew a large number of English amateurs to Germany in search of the exceptional. In view of the power of Bayreuth to draw in spite of the criticisms which have been levelled at its performances for some years now, one is tempted to indulge in a few day-dreams. The world wants its musical festivals; if it cannot have them in its native place it will go abroad. Why, then, have we no musical festival in England? The existing provincial festivals are out-of-date in many respects. They have remained local when there is no longer any need for that limitation; and this has been due to the fact that choral singing is their chief feature—it is their only exceptional point. Again, though charity supports our festivals quite as much as it is supported by them, it is not altogether for artistic good. The endeavour to make a surplus somehow or other leads to economies that mar the possible perfection of our festivals, and the semi-religious character of the festivals of the Three Choirs and Norwich is not altogether desirable from a musical point of view. Cannot we, then, have a real musical festival existing not for the profit of an individual or a charity (the two are one as far as music is concerned), but for the sake of the art? Inasmuch as music is not in any way subsidised in this country, we have need for several musical festivals of the type here suggested. One of their aims should be the introduction of new works and the performance of old compositions which are unduly neglected, and, above all, absolute perfection of performance should be striven for. Such a festival ought not to be held in London, for here there is no opening for festivalizing. But there are beautiful towns in the country which would serve the purpose of a week of music in a holiday environment. We Londoners think we hear all that there is to be heard, but a brief survey of the concerts of our musical seasons is sufficient to prove that there are splendid opportunities for the drawing-up of programmes which would have the exceptional interest we demand of a festival.

EDWARD A. BAUGHAN.



## VINCENZO BELLINI.

IN a month from to-day Catania in Sicily will celebrate the 100th anniversary of the birth of a man whose name stands high among the Italian opera composers of the early part of the nineteenth century. *Autre temps, autre musique!* Since Bellini passed away in 1835, in the 35th year of his age, opera is not what it was, and we feel that the composer belongs to the past. His native city does well, however, to honour his memory; Bellini was perhaps not far wrong when he considered himself first among Italian composers after Rossini.

When he commenced writing for the stage, Rossini was at the zenith of his fame. In 1816 the *Il Barbiere di Siviglia* was produced at Venice, an opera-buffa which not only took the musical world by storm, but one which has kept the stage even unto the present day, although its appearances, like the plums in little Jack Horner's Christmas pie, are now few and far between. A very good idea of the Rossini fever may be gathered from the season at the King's Theatre in 1825, the very year in which Bellini wrote his first opera. It opened with Mozart's *Figaro*, the "old favourite," after which came *Il Barbiere*. Rossini's *L'Italiana in Algieri* and *Pietro L'Eremita* were revived, and then followed *Otello*, with Madame Pasta as Desdemona, *Semiramide* and *Tancredi*. And in the next season (1826), of thirteen operas performed, eight were by Rossini; and further, as Ebers tells us, when Paesicello's *Nina*, an old opera which had been compressed into one act, or some short work was given, an act from *Il Barbiere* or some other standard piece was given. These facts concern London only, but all over Europe Rossini was conqueror. He was—*sit venia verbo*—so far as popularity was concerned the Wagner of that day. This great influence of Rossini must be kept well in mind by those who wish to picture to themselves the operatic world as it was when Bellini first entered into it. And it is also important to remember that after the production of *Guillaume Tell* at Paris in 1829, Rossini ceased to write for the stage: indeed, with a few exceptions, ceased to write music of any kind. That he should suddenly retire from public life when his fame was at its zenith, is a phenomenon difficult to explain—or we might perhaps say, difficult to explain in better words than those of Rossini himself, who said that he always had a "passion for idleness." His withdrawal was, however, a boon to Bellini, and also to Donizetti; it gave them both a chance of which they made the best use.

It seems to be the general opinion that *Norma* is the opera in which Bellini best displayed his gifts. Pouglin, the composer's biographer, declares that it "will always be one of the finest, purest manifestations of human genius." Although Chorley the critic wrote many hard things about Bellini, yet in speaking of *Norma* he declared that "there is genius in some of the melodies." Then there is the celebrated panegyric of Wagner. Against *Norma* he might indeed have harboured some prejudice. In 1834 Schumann wrote in the *Neue Zeitschrift*, "At Leipzig we are about to have Bellini's *Norma* and a new opera *Die Feen* by Richard Wagner"; the one, however, was taken, and the other left. Anyhow, Wagner selected the former work for his benefit at Riga, where he was capellmeister in 1837, and on the playbill were written the words which bore his signature: "Of all Bellini's creations *Norma* is that which unites the richest flow of melody with the deepest glow of truth, and even the most determined opponents of the new Italian school of music do this composition the justice of admitting that, speaking to the heart, it shows an inner earnestness of aim." Lastly there is the testimony of Bellini himself—and composers are

sometimes very fair judges of their own music. In spite of the *fiasco!!! fiasco!!! solenne fiasco!!!* of the work when originally produced at Naples, the composer firmly believed it to be "the best of my operas." It is true that he afterwards wrote two, *Beatrice di Tenda* and *I Puritani*, but surely neither of these caused him to change his opinion.

In 1833 Bellini came to London, where he remained for several months. On May 1st *Sonnambula*, with Malibran as Amina, was performed at Drury Lane, and for the first time in English, as adapted by Bishop. On May 30th, *Il Pirata* was given for the benefit of Rubini, who introduced a new cavatina composed expressly for him by Bellini, which appears to have been much admired. The opera was advertised as "under the immediate direction of Signor Bellini." As in the olden days already referred to, the evening concluded with a scene from another work, *Sonnambula* being short, and the scene selected was from the ever-favoured *Il Barbiere*. The *Court Journal* of July 6th announced that "Bellini will produce his opera of *I Capuletti e Montecchi* for the first time in this country, for his own benefit." The work was performed shortly afterwards, although nothing was said in the advertisement about a Bellini benefit. At a concert given by the violinist Spagnoletti on July 6th, Madame de Meric introduced "Deh! non ferir" from Bellini's *Bianca e Fernando*, the composer's second opera produced in 1826, but never, we believe, performed in London. One of Bellini's biographers states that during Bellini's stay in London he was made much of by the aristocracy; there is, anyhow, only meagre mention of him in the papers of the period.

Bellini wrote altogether ten operas, and to the best of our knowledge three of them have never been performed in London: *Adelson e Salvini*, produced in the theatre of the Milan Conservatorio in 1825, while the composer was still a student, and never even published; *Bianca e Fernando*, to which reference has been made, produced in the following year; and *Zaira*, the fifth, produced in 1829. With regard to the other seven, it may be interesting to mention the dates of their production in London, and to say a word or two as to the manner in which they were noticed. *Il Pirata* was first heard at Milan in the autumn of 1827, but it was not given here (at the King's Theatre) until 1830. A writer in *The Harmonicon* found it tedious, adding: "As it is, we shall probably be deterred from again visiting the theatre when it is performed." And the overture he declared to be "in the weakest manner of the most feeble orchestral compositions that the modern Italian school has produced." And this, by the way, was not the only unfavourable notice. *La Straniera* (Milan, 1829), like *Il Pirata*, was three years old when first heard at the King's Theatre. And the paper above mentioned states that "After struggling through a rickety existence for two or three nights it has been consigned to the shelf, where we are inclined to believe and hope its repose will be unbroken." *I Capuletti e Montecchi* (Venice, 1830) also took three years to reach London. It was performed at the King's Theatre on July 13th, 1833. It was given twice, and then, says *The Harmonicon*, "it died without a groan." Even Madame Pasta's fine impersonation of Juliet "could not save it." Wagner, by the way, wrote in 1872 of this opera, "Every instinct of the musician rebels against allowing the least artistic merit to the sickly, downright threadbare music here hung upon an opera book of indigent grotesqueness."\* In connection with this work there is a curious little

\* "Life of Richard Wagner." English version, by Wm. Ashton Ellis. Vol. I., p. 174.



tale. Zingarelli, who was head of the Milan Conservatorio when Bellini studied there, wrote an opera, *Giulietta e Romeo*, produced at Milan in 1796, and Nicola Vaccaj in 1825 wrote for Naples an opera bearing the same title, for which Romani prepared the book. Now when Bellini in 1830 was commissioned to write an opera on the same subject, both he and his faithful librettist Romani had qualms of conscience. After communicating, however, with the two composers, Bellini with Zingarelli and Romani with Vaccaj, they found that no ill-feeling would be created, and therefore set to work, Romani writing a new libretto. After the production of the opera *Madame Malibran* suggested that Vaccaj's tomb scene substituted for that of Bellini would be an improvement, and this change was frequently adopted. It was, in fact, so given at the Paris Opera when the work was first heard there in 1859. According to Chorley's account of the first London performance the Zingarelli ending and not that of Vaccaj was selected. *La Sonnambula* and *Norma* were both produced at Milan in 1831, the one on March 6th and the other on December 26th. The first was given here already on July 28th of the same year, but *Norma* did not make its appearance until June 20th, 1833. On the great success of these two operas there is no need to enlarge. *Beatrice di Tenda*, produced at Venice in 1833, was first heard in London in 1836, six months, all but a day, after the composer's death. The work was not successful either in Italy or in London. Bellini was dissatisfied with the libretto. Ever since the *Il Pirata* of 1827 he had worked in collaboration with Romani, but for his last opera, *I Puritani*, produced at Paris in 1835, he engaged Count Pepoli to prepare the text. But it was not a change for the better. In a letter written to his friend Florimo about three months before his death, the composer says:—

The poor libretto of *I Puritani* did no harm to the opera, since few persons understand Italian. Poor Pepoli was new to this trade, and did his best. Keep this opinion to yourself, not to vex the author, who, perhaps, like most authors, thinks his work perfection.

And in a letter—still, we believe, unpublished—to Ricordi, Bellini says: "Pepoli has no experience of the theatre"; and of the opera itself, "Male non sarà: bene bene ne dubito." And further on he seems to think it will go well, but he adds, "The theatre is inexplicable, so that nothing certain can be prophesied." And he gives an interesting illustration: "At the rehearsals of *Sonnambula* at the Carcano the first act was much preferred to the second; at performance, however, the latter produced a greater effect."

For the production of the work at Paris there was a very strong cast. Bellini wrote about the performance to Florimo. In a postscript he says:—

Lablache ha cantato come un Dio, la Grisi come un angioletto, e Rubini e Tamburini al pari.

There was the same fine cast when the work was given in London on May 21st, 1835. Throughout his brief career Bellini was indeed fortunate in his interpreters, Grisi, Pasta, Malibran, Rubini, Lablache, Tamburini, etc., and when we read of the brilliant successes of some of his operas, also of those of his contemporary, Donizetti, this fact must be remembered. One well-known writer, in reference to *Sonnambula*, remarked that it owed its success "solely to the talents of Pasta and Rubini." These two composers flourished, too, at a fortunate time. Rossini, was alive, but resting on his laurels, while in Italy Mercadante, Pacini, and a few other opera writers did not prove very formidable rivals. But at Paris Cherubini, Spontini, and Auber had already opened up a new era, and in Germany Weber had sown the seed

whence sprang Wagner; and then immediately after Bellini's death Verdi became a power, first in Italy, and afterwards in Europe; and Meyerbeer with his clever, sensational, dramatic works began to build up a great reputation. Bellini, had he lived ten years longer, might have found himself thrown into the shade. But now, since Wagner fought and has conquered, it is only when some great singer reanimates Amina, or delights her audience with "Casta Diva," that Bellini is remembered. Of Dante Voltaire said that his reputation was becoming greater and greater because no one ever read him. And something similar may be said of Bellini: his reputation, if not on the increase, is at any rate maintained, because so few opportunities are given to the public to perceive that his niche in the temple of dramatic fame is not high. The centenary of his birth now being held at Catania serves, however, to remind us that Bellini possessed the gift of melody; at the present day many composers seem to forget that melody, like rhythm, gives real soul and life to music, it is therefore a pearl of the greatest price.

Many, nay most, of the great composers formed schemes which they did not carry out, either because their work did not satisfy them, or in the case of an opera the libretto, or else pressure from within or from without turned their thoughts into another channel. During Bellini's short career there was neither much time nor occasion for what may be termed musical experiments; he received commissions to write operas, and he wrote them, even when, as in the case of *Beatrice di Tenda*, or *I Puritani*, he was not satisfied with his libretto. Still, he appears to have conceived the idea of setting Alfieri's "Orestes" to music, just as it was written, *con un canto drammatico*. Again, Bellini and Romani commenced an opera on Hugo's "Hernani," but it was abandoned for *Sonnambula*. Portions of the libretto and the music have been preserved; some of the latter was used for *Norma*. Then, long after the death of the composer, Count Pepoli, who furnished the libretto of *I Puritani*, wrote to Florimo, Bellini's friend, to inquire after certain choruses which he had prepared for a drama *Cola di Rienzi*, and which he stated had been set to music by Bellini. No trace, however, could be found of them. These facts are not without interest, seeing that Hugo's play and Bulwer's novel afterwards occupied the attention, the one of Verdi, the other of Wagner.

J. S. S.

#### GLOUCESTER MUSICAL FESTIVAL.

THE 178th meeting of the Three Choirs of Gloucester, Worcester, and Hereford, was held in the first-named city, from the 10th to the 13th ult. It is now the uniform custom to open these festivals with a grand Orchestral Service in the nave of the Cathedral on the preceding Sunday. At Gloucester this service takes place at 3 o'clock in the afternoon. For it a special setting of the *Magnificat* and *Nunc dimittis* was written by B. Luard Selby, a former organist of Salisbury Cathedral, and an anthem composed by John E. West, of London. The service was a very suitable composition, being musically in design and devout in expression. The opening solo was sung by Madame Sobrino. Mr. West's anthem is written in the modern continuous manner, unity being further secured by two leading motives. There are solos for soprano and bass, sung by Madame Sobrino and Mr. Lane Wilson, some very effective choral sections, and an excellent fugue. The scoring is bold and came out well. The service began with Schubert's unfinished Symphony, and closed with the Prelude to Elgar's *The Dream of*

**Gerontius.** The sermon, preached by Dr. Spence, Dean of Gloucester, was an eloquent argument in justification of the festival. There were about 6,000 persons present at the service, but the collection only amounted to £60.

Every year the programmes of these festivals become more severe and more ambitious, throwing as much work on the executants as do the festivals at Birmingham and Leeds. The number of new works produced at Gloucester was exceptionally large, and credit must be given the Committee for including so many compositions by British musicians. But for all this mass of music the final combined rehearsals are insufficient. A good part of Saturday, the 7th, and the whole of Monday, the 9th, was given up to downright hard work; and Tuesday morning found the chorus almost worn out; the band, led by Mr. A. Burnett, on the other hand, seemed fresh and vigorous, despite the herculean labours of the previous day.

The festival opened on Tuesday morning, the 10th, with Chopin's Funeral March, played as a mark of respect to Her late Majesty Queen Victoria; this had also a sad significance, coming so soon after the news of the attempt upon the life of the President of the United States of America, and seemed almost prophetic of the fatal issue of that outrage. The loyalty to our reigning Monarch was expressed in "God Save the King," newly arranged by Professor Stanford. Madame Albani gave with ringing power the first stanza, and the others were sung by the chorus, the orchestra gradually working up the climax. The new setting lacks the festal pomp of Costa's arrangement, which it is not likely to displace.

Mendelssohn's *Elijah* was the oratorio selected for the opening performance. The vocal principals were Madame Albani, Miss Ada Crossley, Mr. Ben Davies, and Mr. Andrew Black. These were assisted in the double quartet by Madame Sobrino, Miss Muriel Foster, Mr. William Green, and Mr. Lane Wilson. The performance as a whole was good, though not brilliant. The chorus worked well, but was not at its best. Miss Ada Crossley must be marked for distinction, as her work was an advance upon her previous essay in oratorio. Mr. Herbert A. Brewer conducted with ability, and Dr. G. R. Sinclair gave judicious aid at the organ. The evening performance in the cathedral began with Mozart's so-called "Jupiter" Symphony, which was beautifully played. Next came C. Lee Williams's "A Harvest Song," conducted by the composer. This unassuming but pleasing, and even charming, work was rather out of proportion with its surroundings, but the performance was highly satisfactory, with Madame Ella Russell and Miss Muriel Foster as soloists. I need say no more, as I described the work when produced at Worcester in 1899. Spohr's *Last Judgment* concluded the programme. The soloists were Madame Russell, Miss Foster, Mr. William Green, and Mr. Lane Wilson. The chorus had recovered to a great degree by this time, and the whole performance was very fine. But when all was hushed and still, the effect of the beautifully devout chorus, "Holy, Holy, Holy," was quite ruined by the rustle of the dresses as the audience rose by twos and threes. Really this festival etiquette, ceremonial, or ritual, passes understanding; it is neither Roman nor Anglican. Mr. Ivor Atkins was the organist, and he did his work well.

Wednesday, the 11th, was the novelty day. The morning programme commenced with the first symphony in C minor of Brahms. Though finely played, it was not so effective as in the concert room. Its complex harmonies and full, almost heavy, scoring did not come out clearly. Cherubini's great Mass in D minor followed. The performance of this work was very unequal. The chorus came near failing in the "Kyrie," and could not

sustain the pitch in the monotone section, "Crucifixus"; but the "Gloria" and "Credo" were finely sung. The principals, Madame Albani, Miss Crossley, Mr. Green, and Mr. Black, were excellent, though in the sextet, "Et incarnatus est," in which they were joined by Madame Sobrino and Mr. Wilson, they went flat. To Mr. Wilson, with a heavier voice than Mr. Black's, was assigned the second tenor part in this number—a curious proceeding. The orchestral work was splendidly done. After the luncheon interval the programme was resumed with Handel's Organ Concerto in B flat, composed in 1740, with Dr. Sinclair as soloist. The performance was good and interesting. Then came the first novelty, a motet for eight-part chorus, "The Righteous Live for Evermore," composed by Dr. Harford Lloyd *In piam Memoriam Victoriae Reginae*. This proved to be an exceedingly able composition, well laid out for the voices, and with the devices of the contrapuntal school set forth with science, yet not too obtrusively. The performance, conducted by the composer, was good in intention, but the worn voices, unaccompanied, betrayed themselves, and the pitch sank a whole tone. After this was presented the second novelty, an "Idyll" for orchestra, by S. Coleridge-Taylor, a simple pastoral movement, with two principal subjects, delicately scored, though the trombones and tuba must needs be introduced. There was nothing that marked it as distinctively a festival piece, but the delightful performance, under the composer's baton, afforded a reposeful episode in the morning's proceedings. The over-long programme closed with an excerpt from Mackenzie's Norwich oratorio, *The Rose of Sharon*. This was the scene of the "Procession of the Ark," with its pageantry and variety. The chorus acquitted itself well, and the band brought out all the points in the score, under the vigorous direction of the composer.

The evening concert, held in the Shire Hall, brought an embarrassment of riches in the shape of new works. The outline was as follows:—

OVERTURE.	"Figaro."	Mozart.
CHORAL BALLAD.	"The Forging of the Anchor."	J. F. Bridge.
SCENA.	"Softly Sighs" (Der Freischütz).	Weber.
SYMPHONIC PRELUDE.	"A Song in the Morning."	W. H. Bell.
SONG.	"Onaway! Awake, Beloved."	Coleridge-Taylor.
OVERTURE.	"Cockaigne."	Elgar.
ORCHESTRAL POEM.	"A Fantasy of Life and Love."	Cowen.
SONG.	"The Soldiers' Tent."	Hubert Parry.
JEWEL SONG.	"Faust."	Gounod.
BALLADE.	"The Gates of Night."	Hervey.
CHORAL SONG.	"The Last Post."	Stanford.
OVERTURE.	"Die Meistersinger."	Wagner.

Only briefest references can be made to the new works; the others must be dismissed with the remark that everything passed off admirably. The vocalists were Madame Ella Russell, Mr. Ben Davies, Mr. Plunket Greene, and Mr. Andrew Black. Their efforts were received with enthusiastic applause, and all were recalled. "The Forging of the Anchor" is a setting, for baritone solo, chorus, and orchestra, of a poem by the late Sir Samuel Ferguson, and appeared among the *Noctes Ambrosianae* in *Blackwood's Magazine* in 1832. Space forbids quotation of the text. The music is breezy and tuneful, suggesting Dibdin and his nautical ballads. The scoring is bright and effective, and the vocal part writing is good. Mr. Plunket Greene sang the solo part admirably, and the choruses were given in splendid style. Mr. Brewer conducted. Mr. Bell's Prelude is entitled "A Song in the Morning," and has for motto a couple of lines from Wordsworth. The music is vague. There is harmony, and abundant use of trombones, big drum, and cymbals. It seemed to me chiefly a study in

scoring, but further hearing might reveal more. Dr. Elgar's overture is known, and I must pass on to Dr. Cowen's Poem, "A Phantasy of Life and Love." There is definite purpose here, and likewise form; it is one of its composer's strongest works. Mr. Hervey's descriptive *Ballade* is a setting of verses by Mr. B. W. Findon on the Brussels episode in "Vanity Fair." Words and music are good.

On Thursday morning, the 12th, in the cathedral, the programme comprised Beethoven's "Eroica" Symphony, Parry's *Job*, and Verdi's Requiem. The symphony went well, and Sir Hubert Parry conducted a spirited performance of his oratorio. Mr. Plunket Greene was the same master of pathetic expression as of yore in the title-part; Mr. Lane Wilson gained fresh laurels as the narrator; Mr. William Green was forcible and dramatic as Satan, though the band was too strong for his voice; and Madame Russell sang charmingly as the shepherd boy. The choral singing was, in parts, exceptionally fine. Of Verdi's Requiem it must suffice to say that the performance was one of the greatest things of the whole festival. The principals were Madame Russell, Miss Hilda Wilson, Mr. William Green, and Mr. Andrew Black. The last festival novelty was reserved for the evening. This was a Biblical scene, entitled "Emmaus," the words written by Mr. Joseph Bennett, and the music by Mr. Herbert A. Brewer. It is a church cantata, consisting of eleven numbers, the Bible story being amplified to meet musical requirements. The opening chorus, "With weary footsteps," gives, as it were, the key to the whole, and the final number, "Dear Lord, the Bread of Life," reveals the faith revived and strengthened. The soprano solos, given by Madame Albani, and the recitatives for tenor, sung by Mr. Ben Davies, contain both comment and narrative. The whole work is inspired with devout feeling, and the musicianship, evident throughout, is subordinated to truth of expression. The work is beautifully scored, the composer being indebted to his friend, Dr. Elgar, for that important feature. The performance was excellent, and the music made a real impression. Bach's cantata, "Sleepers, wake!" came next. This is supposed to date from either 1731 or 1742. It is based on Philipp Nicolai's hymn, "Wachet auf!" The choral is, of course, the great feature of the composition, the other portion consisting of recitatives and two lengthy duets for the Bridegroom and Daughter of Zion, carried on in dialogue according to the usage of the days of simple piety nigh two centuries ago. I do not think it suitable for performance under festival conditions. The soloists were, Madame Sobrino, Mr. Ben Davies, and Mr. Plunket Greene. Mendelssohn's *Hymn of Praise* concluded the programme. Madame Albani took the solo soprano, but was not so happy as usual in the music. Madame Sobrino assisted in the duet, "I waited for the Lord," and Mr. Ben Davies was admirable in his part. The chorus sang exceedingly well. Handel's *Messiah* brought the festival to a close on Friday morning, the 13th. The work of the chorus was again very good, and the vocal principals—Madame Albani, Miss Hilda Wilson, Mr. Ben Davies, and Mr. Black—sang finely. Madame Sobrino improved her position by her rendering of "How beautiful are the feet!" and "If God be for us." It is satisfactory to find that the integrity of Handel's text is being restored, and some of us may live long enough to hear the *Messiah* at a festival without the "improvements" kindly bequeathed by singers of a past generation.

Mr. Brewer has increased his reputation as a conductor by his work at this festival. The number of tickets sold was 14,139, which means that the attendance reached a

total of something like 16,000, for the 200 odd stewards pay handsomely for the privilege of that office. Everything was managed admirably, and thanks must be awarded to the executive committee, the stewards, and the secretary, Mr. P. Barrett Cooke. S. S. S.

#### LETTER FROM LEIPZIG.

A STRANGE destiny has befallen the *Signale für die musikalische Welt*! Scarcely had the founder, who for over half a century had himself edited the paper, closed his eyes, when the oldest and most faithful collaborator, Eduard Bernsdorf, died, and scarcely had the grave closed over his remains, when we were startled with the sad surprising news of the death of Richard Kleinmichel. Since the death of Bartholf Senff he had been editor of the *Signale*, after having been for many years a zealous contributor. Kleinmichel was born at Posen in 1846, and at an early age showed talent for music; he entered the Leipzig Conservatorium at the commencement of the 'sixties and became a musician of exceptional ability. For several years he laboured as musical director at various theatres, then turned to composition, displaying also activity as a writer on music; and finally to the editing and arranging of operas, some of which had unjustly fallen into oblivion. In work of this kind he rendered the greatest service to his art; as a composer he achieved only moderate success. He wrote two operas, *Schloss de Lorme* and *Der Pfeifer von Dusenbach*, a symphony, and a number of pianoforte pieces, all of which are sound and able, yet, owing to the new period which meanwhile arose, one in which the "moderns" gained the upper hand, they could not obtain a hearing. His successor as editor of the *Signale* is Herr Max Steuer.

Musical life is now beginning to rouse itself from its summer sleep. Already two novelties have been produced at the opera: the one-act *Werther's Schatten* by Albert Randegger, and Zöllner's *Der Ueberfall*. The latter opera won greater success than that of Randegger, who, we hear, is only just 22 years of age, but that must not be taken as proof that Zöllner's music is the more valuable. At the present day the libretto of an opera plays a more important, more decisive, rôle than the music, and in this matter Randegger showed himself far behind Zöllner. The action in *Werther's Schatten* is practically non-existent. The appearance of a ghost, not to incite to action or to predict fate (as in *Hamlet* or in *Don Juan*), but who only on the day of death wishes to obtain a kiss from his former sweetheart, cannot be justified dramatically, while the accessory work—the Christmas Eve, Christmas Fair in the market, the chorus of church-goers, etc.—all this is only introduced to give the composer opportunity to display his musical powers. The youthful composer has in a certain direction succeeded very well, and we heartily wish him a better book for his next opera. Zöllner's opera deals with an episode in the Franco-German war of 1870 in a most skilful fashion, and seeing that the work, amply provided with German soldiers' songs, military signals, and the *Marseillaise*, was produced at Leipzig on the 2nd of September, the success was already to a certain extent assured beforehand. At the same time we feel bound to say that, musically considered, *Der Ueberfall* is inferior to the composer's previous opera, *Die versunkene Glocke*; there are many trivialities and reminiscences in it which the composer ought to and could have avoided.

A sacred concert, held by Cantor Röthig in the Johannis-kirche on the anniversary day of Sedan, deserves mention, both on account of the interesting programme and the excellent rendering throughout of the music by the church choir, Frau Schrader-Röthig and the blind organ virtuoso Herr Bernhard Pfannstiel. The latter accompanied all the vocal works with refined taste, and by his performances of Merkel's *Andante religioso* and Mendelssohn's Sonata in B flat, proved himself an able organist. Frau Schrader-Röthig sang Reinecke's "Mirjam's Siegesgesang" with fine voice and in noble style. The church choir excelled in choruses by Handel, Mendelssohn, Grell, and Max Bruch.



## OUR MUSIC PAGES.

FOR this month we have selected "Breeze-scene," from Mr. Coleridge-Taylor's incidental music to *Herod*, Op. 47, No. 2. In reviewing this work we called attention to the plaintive charm of the principal theme, and if it be examined it will be found of very simple character. The middle section in major offers contrast of mode, and also a new and expressive theme; the principal one in the minor consists of ascending, th's one, however, of descending, notes. The former theme is interrupted by a moving semiquaver passage, and herein is evidently a realistic effect suggested by the title. The short piece is graceful, and therefore attractive.

## Reviews of New Music and New Editions.

*Three Lieder ohne Worte* for the pianoforte. By GUSTAV MERKEL. Op. 1. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6236; price, net, 1s.) London: Augener & Co.

THE title which Mendelssohn invented is so natural, so reasonable, that later composers have not scrupled to adopt it. The first of the three pieces under notice has a flowing, impassioned melody with a moving accompaniment which adds greatly to its effect. No. 2, a graceful *Allegretto*, was possibly suggested by Mendelssohn's so-called "Spring Song." It is in the same key, and it has similar arpeggio chords in small notes, and these things seem to establish a certain relationship; one has, however, only to play a few lines of the piece to make clear that the Mendelssohn and Merkel melodies, though having a few points in common, are quite distinct the one from the other. No. 3 in the key of E is full of broad, expressive melody; it is well worked up, and after a repetition of the chief theme, now given out in octaves and supported by a full and effective accompaniment, the piece ends with a quiet coda. These three Songs without Words bear 1 as the opus number, and they certainly promised well for the future, a promise indeed which has been amply fulfilled.

*Petite Légende pour le Violon avec accompagnement du Piano*. Par G. DE-ANGELIS. London: Augener & Co.

AFTER a few introductory bars for pianoforte of somewhat mournful character, a pause is made on the minor chord of the tonic, and then the violin, *con sordino*, commences in a *quasi recitativo* to unfold the legend, or rather the moods to which it gave rise in the composer's mind. There is in the extended theme, as in the opening symphony, a certain pensive plaintiveness, but there are moments in which the music becomes animated, impassioned; for legends, like life itself, have their lights and shades. This short piece, well-written, and not difficult to play, will be found grateful both to player and listener.

*Minuet and L'Angelus*. By CHARLES GOUNOD. Arranged for Violin and Pianoforte by CORNELIUS GURLITT. London: Augener & Co.

THE name of Gounod at once recalls *Faust* or *The Redemption*, or one of the many songs which have achieved popularity. The *Minuet* under notice may not be quite so well known, yet it is attractive, and, especially in the middle section, has touches of harmony which give a clue as to its authorship, while the piece, considered

generally, shows that Gounod's admiration for Mozart was more than skin-deep; we find throughout the spirit, though never the letter, of the Salzburg master. The music is delightfully simple and fresh, and the transcription, also simple, is effective. *L'Angelus* is one of those quiet, serenely reposeful pieces that are the despair of composers who cannot write eight bars of plain yet effective music. They know, it may be, that the finest harmonies and cleverest counterpoints will not satisfy the public so much as a pure, simple, unadorned melody; and yet, try as they may, they only produce a succession of sounds, whereas melody is justly defined as an agreeable succession.

*New Large-Note Pianoforte School* for small children. (Price, net, 1s. 6d.) London: Robert Cocks & Co.

IT is often difficult for small children, even when seated on a high stool or chair, to read with comfort music set before them; anyhow, the top lines of a page generally need some straining of the neck. This is so in the case of children whose sight is fairly good, but there are many who are shortsighted or have weak eyes, so that any attempt to read music is more or less difficult, more or less painful. Grown up persons may, it is true, be troubled in like manner, but then they can reason out the matter, and find a remedy, whereas children merely feel uncomfortable and, in consequence, become disheartened. The *Pianoforte School* under notice is printed in notes the very large size of which allows of their being read with the greatest comfort by the smallest child and at the greatest conceivable distance between his or her eyes and the music. And not only are the notes large, but so also is the letterpress dealing with the names and values of notes. Children who use this Polyphemic primer will certainly make fewer mistakes, and thus spare much ear-torture to their teachers.

*Deux Morceaux pour Piano*. Par GRAHAM P. MOORE. Op. 50:—No. 1 *Mélodie Slave*, and No. 2 *Caprice Slave*. London: Augener & Co.

THE first of these two pieces is based on a melody of great charm and refinement, qualities which are enhanced by the setting. It is so easy to spoil a good musical thought by too elaborate an accompaniment, by clever though forced harmonies. Here we find taste and skill both as regards rhythm and harmony, but nothing to weaken or obscure the melody. The *Caprice Slave* is delightfully fresh and lively, the kind of piece that would tempt a player to make his fingers move nimbly over the keyboard, and to phrase with special delicacy. In these two pieces Mr. Moore was happy in his selection of subject matter; the writing for the instrument too is showy, yet never commonplace.

*The Primula Series of Pianoforte Albums*: A collection of original Pieces and Exercises for small hands and in easy keys, leading up to the difficulty of Clementi's First Sonatina in C. Selected, edited, and partly arranged by ERIC KUHLMSTROM. Books 1 (80 Elementary Exercises) and 2 (50 Elementary Original Pieces without octaves). (Edition Nos. 5881 and 5882; price, net, 1s. 6d. each.) London: Augener & Co.

THE title of this Series gives a very good general idea of the contents of the various Books. The first twelve of the 80 Exercises "for use in the most elementary stage of pianoforte playing," consist of whole, half, quarter, and eighth notes, simple and dotted, and within five-finger compass. They are written an octave apart for both hands (to be practised singly or together). For the left hand, ledger, and occasionally very low, lines are

employed, but the notes being exactly an octave lower than those of the right, are soon read mechanically; the eye thus grows gradually accustomed to the various ledger lines, and to the respective names of the notes on them. Then follow short exercises, in some of which, by the way, 16th notes are introduced, based on scales in similar and contrary motion, broken chords, syncopations, and other figures and devices. The whole set is most useful, and players even in that early stage are not treated, as in some tutors, as if they were slow of comprehension: there is, in fact, an attempt to urge them on, to make them feel that they are making progress, and yet without undue haste. Of the 50 Pieces in Book 2, we need only say that they are short, melodious, and of extremely varied character; the bass clef is not introduced until No. 40 is reached. Each piece has the name of the composer attached to it: Köhler, Brunner, Enckhausen, Gurlitt, Reinecke, Laubach, etc. etc.

*Six Etudes enfantines pour Piano.* Par HERMANN BERENS. Revised, phrased, and fingered by O. THÜMER. (Edition No. 6064; price, net, 1s.) London: Augener & Co.

WE have here in the names of the composer and editor two strong guarantees for the excellence of the music. From a technical point of view these six Studies will be found most useful, while of pleasant melody there is no lack. They are not, as the title might perhaps lead one to expect, for quite beginners; the "enfantines" seems to refer rather to the length than to the actual grade of difficulty.

*Humoreske*, Op. 881, and *Hunting Song*, Op. 890, for the pianoforte. By F. KIRCHNER. London: Augener & Co.

PRACTICE, it is said, makes perfect, and of practice in the art of writing the composer, as will be seen from the high opus numbers, has had plenty. Whether he has attained perfection we cannot venture to say. One thing, however, is certain: his gift for melody is still fresh, and his hand has not lost its cunning. The *Humoreske* has a principal section to which the particular quality suggested by the title is not lacking; in the short middle section good contrast is offered, and yet there are little touches here and there which show relationship with what has preceded. The piece is not only pleasant to play, but it is written for the purpose of improving as well as amusing the fingers. The *Hunting Song* is a charming little trifle, full of bright strains bringing with them thoughts of merry hunters with their horns, and hounds eager for the chase.

*Valse Caprice on "Three Blind Mice,"* for the Pianoforte. By JOSEF HOLBROOKE. Op. 4, No. 1. London: Augener & Co.

THE ancient and well-known melody, "Three Blind Mice," with its short scale phrases, offers good material for treatment. The theme is here first presented in plain form, and then it assumes "Valse" shape, with an undercurrent of semiquavers, typical no doubt of the running mice. A passage containing a curious progression of chords leads to a middle section in the key of the subdominant, in which the melody, overtopped by ornamental shakes, is plainly heard, little scampering passages occurring now and again to remind us how the poor blind creatures ran. The principal theme returns in due course, and the caprice winds up with a clever carving-knife coda. The piece has musical merit of a high order. The composer possesses humour, which will be of advantage to him even when engaged

on thematic material whose associations are not so directly mirth-provoking.

24 *Studies (Nouvelles Etudes)*, Op. 90. By STEPHEN HELLER. Edited by O. THÜMER. (Edition No. 6191; price, net, 2s.) London: Augener & Co.

TO certain composers the art of gaining a lasting reputation is one of the easiest; to those, in fact, who have within them stuff wherewith to build it up, and training so as to be able to develop it. There are no doubt many who lack not the material, but only the power to make successful use of it; and others whose thorough knowledge of harmony, counterpoint, and form is wasted on subject matter in which there is no life. The combined power of having something to say and knowing how to say it to the best advantage is rare, and those who possess it make their mark. Of course careful thought, patient workmanship, filing and refileing, are necessary in order to produce music which will last; we have nevertheless described the art of acquiring a firm reputation as easy, inasmuch as painstaking—as may be seen in the great Masters—comes naturally to those who feel they have something worth taking pains with. There seems to be an unfortunate tendency to value musical compositions in proportion to their size. "There is no mistake," you will hear people say, "about Chopin's genius, but then, for the most part, he only wrote mazurkas, waltzes, and such like bagatelles." And so of Heller, that he only produced studies, transcriptions, tarantelles, and other short pieces. Herein, however, we have the very hall-mark of genius: Heller, like Chopin, knew, or rather felt, what he could, and what he could not, successfully achieve. We have been tempted to make these general remarks—which, although not perhaps original in thought, will bear repeating, since the habit of comparing things not of the same kind, and to the detriment of the smaller, still prevails—for of the delightful Heller Studies themselves, now before us, there is really nothing new to say; their charm, refinement, educational and esthetic value have long been recognized. In the present edition they have been carefully revised, phrased, and fingered by the conscientious editor.

*Studies and Pieces* for the Pianoforte, contained in the Syllabus of the Associated Board of the Royal Academy of Music and the Royal College of Music. A. Local Centre Examinations:—Junior Grade (Lists A, B, & C) and Senior Grade (Lists A, B, & C); B. School Examinations:—Elementary (Lists A, B, & C in one volume), Lower Division (Lists A, B, & C in one volume) and Higher Division (Lists A, B, & C). Eleven volumes (Edition Nos. 6501e, 6502e, 6503e, 6504e, 6505e, 6506e, and 6507e, 6510e, 6513e, 6514e, and 6515e; price 1s. net each). London: Augener & Co.

THE publication of these volumes is awaited year by year with ever growing interest, for the number of candidates for examination is continually on the increase. The choice of lists too, although in some instances it may cause perplexity, must create a great deal of pleasurable excitement; the selection occasionally must be a matter of fancy, but candidates no doubt decide on that list in which they think that they will appear to the best advantage. For the Local Centre Examinations, the three lists both of the Junior and the Senior Grade present great variety; there is not one name in either set common to all three. Beethoven appears in two of the Junior, and certainly it would be hard to prophesy which of the two delightful movements, the *Allegro* in list A of the Sonata in E, Op. 14, No. 1, or in list C the *Allegretto* from Op.

10, No. 2, will attract the greater number. Bach's Fugue in E minor, No. 10 of the first part of the Well-tempered Clavier, is placed at the head of the Studies in list A, while his three-part Invention, No. 6 in E, occupies a similar position in list B. No better name could be given than "Studies" to this music, which, indeed, offers study for a lifetime. In the Senior Grade both studies and pieces are all attractive. Much, as we have said, depends upon taste, but in List B, the first movement of Grieg's romantic Sonata in E minor, Handel's fine Gigue in A, and Chopin's characteristic Mazurka in B flat minor, Op. 24, No. 4, to name only the pieces, possess strong magnetic influence. The three Elementary Lists of the School Examinations contain names of composers who have specially devoted themselves to writing for young players; and without giving any titles, those of Lemoine, Gurliitt, Loeschhorn, Kirchner, Pauer, Bertini, Reinecke, Czerny, and Kuhlau are pretty safe guarantees that the music is of the right kind. For the Lower Division, as in the Elementary, there are only two studies and two pieces in each of the three lists, and all are to be commended. The three great classical masters, Haydn, Mozart, and Beethoven, are all represented, the first by his Theme and Variations in C, the second by the Minuets from his E flat Sonata, music with which, by the way, Beethoven must have been very familiar, and that master himself by the Rondo from his Sonatina in G, Op. 49, No. 1; and these pieces are distributed between the three lists. In the Higher Division lists we again find excellent selections. Bach is prominent in the "Study" department, while the other composers, Cramer, Czerny, Pauer, and Heller, are in every way suitable. For the pieces there are the names of Kuhlau and Liszt, Mozart and Chopin, Haydn and Edward German, composers of the classical and of the modern school thus lying peacefully and pleasantly side by side. And, by the way, in all the lists we find this wise intermixture of past and present, wise inasmuch as it tends to increase the knowledge and broaden the minds of those who go in for these examinations. Another good plan is the giving in the Table of Contents the places and dates of birth and death of the various composers; as a teacher of some experience we know that many young folk have a very hazy idea as to the periods at which the great masters flourished. The music in these eleven volumes is clearly printed; there is a plentiful supply of fingering, and the phrase indications are in no wise neglected.

*Progressive Duets for Two Violins.* By HUBERT RIES. Revised and fingered by ERNST HEIM. 9 Books (Edition Nos. 5629a-i; price, net, 1s. each.) London: Augener & Co.

IN discussing the "Arena" series of duets for two violins we had occasion to speak of the interest and importance of such ensemble work. It is mutually improving. It teaches students to listen as well as to play; and it is always easier to appreciate the good points and detect the faults of others than those of one's self. If one player in these duets finds the other producing a better tone in some melody, phrasing it more carefully, or executing some passage in better manner, he may not openly acknowledge it, but it will cause him to try and do equally well when his turn comes round. Such competition is honourable and profitable. Anyhow—and we are now speaking only of players who are in earnest, anxious to interpret music with skill and artistic taste—it is pleasanter to work in company. Of the composer of the duets under notice little need be said. He was the younger brother of Ferdinand Ries, the pupil, friend, and biographer of Beethoven. The father—the "old" Ries, as he was

called—was musical director to the Elector of Cologne at Bonn, and his three sons were all musicians and all played the violin. Hubert, who studied under Spohr, specially distinguished himself as teacher of that instrument, and the educational works which he wrote for it, among which are the duets under notice, have long enjoyed a well-deserved reputation. So far as technical matters are concerned, pupils will soon find out that the composer was master of his art, while as to the music itself they will enjoy its freshness, melodiousness, and the clearness of its structure. Book 1 deals with the first position and with easy double-stopping, and it contains a duet in two movements, a graceful *Allegro*, and a cheerful *Rondo*. In Book 2 an advance is made to the second position. Book 3 goes one higher, Book 4 to the sixth, and Book 5 to the 7th position, while the remaining four Books are "in all positions." In the first 4 Books, the sonatas, not reckoning the brief introductory *Andante* to No. 4, consist of only two movements. In Book 5, however, we have one in three movements: a spirited, well developed *Allegro*, a short but expressive *Adagio*, and an *Allegretto* full of life and humour; some of the figures, displaced accents, and sudden dynamic changes reflect the style of the great master whose influence on the Ries family was of course specially strong. As the positions extend, and as the technique becomes more difficult, the music naturally becomes richer and more effective. In Book 8, which we may take as a specimen of the later Books, there is a sonata in three movements which represents the composer in a strong, brilliant mood. The *Allegro spiritoso* opens, by the way, boldly with a chord of minor ninth. The subject matter is clear and characteristic. The middle section is brief; on the other hand the exposition is very full. The key of this opening movement is C major. An *Adagio*, a few bars in length, leads to a *Vivace* in which interest is admirably sustained from first note to last. The editing by Mr. Heim is, as usual, careful and most helpful.

*Angela's Last Day in the Convent* (Angelen's letzter Tag im Kloster). A Cycle of Epico-Lyric Fragments for the Pianoforte, by J. RAFF. Op. 27. (Edition No. 6327; price, net, 1s. 6d.) London: Augener & Co.

THE title of the work and the headings to its various numbers at once assign it to the programme music genus, of which, be it remembered, there are two species: the one subjective, the other objective. However, in music with superscriptions, as in the present instance, there is as a rule a mixture of the two, and it is only when the latter prevails that one may regard it as of a lower order. Bach, Handel, Beethoven, Schubert, nay, all the great composers, indulged in imitative music, but as a means, not as an end. In the cycle under notice the superscriptions, with one exception, merely indicate soul moods; and even the one exception, No. 10, "The Passing Bell," has romance as well as reality. Music always seems more powerful when expressing sadness, and here it is principally thus employed. Even in No. 5, "Consolation," and in "Vespers," in which is introduced the "consolation" theme, the plaintive feeling still exists, though in milder form. The ten numbers of this cycle, all short, and full of expressive melodies, effective harmonies, will not fail to interest pianoforte players. Quite apart from the intrinsic value of the music, the actual writing for the instrument will give pleasure to performers. Raff at an early age came under the influence of Liszt, an influence which did not result in mere imitation, but which evidently led him to feel that music presented in a convenient and, technically considered, attractive form gained thereby.



## BREEZE-SCENE

from the  
Incidental Music  
to

"HEROD"

by

S. COLERIDGE - TAYLOR. Op. 47.

Transcribed for Pianoforte Solo by the Composer.

Andante.

PIANO.

The musical score is written for piano solo and is in G major (one sharp). It consists of six systems of music. The first system starts with a treble clef and a key signature of one sharp. The tempo is marked 'Andante.' and the dynamics include 'mp' (mezzo-piano) and 'pp' (pianissimo). The score features various musical notations such as triplets, slurs, and dynamic markings like 'dim.' (diminuendo) and 'rit.' (ritardando). The piece concludes with a 'a tempo' marking and a final chord.

mp

f

dim.

mp

f

dim.

pp

rit.

pp a tempo

cresc.





*a tempo*

*pp*

*mf*

*poco rit.*

*pp*

**Arena:** A Collection of Duets for Two Violins, arranged in progressive order. Carefully marked and annotated by ERNST HEIM. Books I.A., II.A., and III.A., (Edition Nos. 11801a, 11802a, and 11803a; price, net, 1s. 6d. each.) London: Augener & Co.

ON the merits of this series, parallel to the important one which has been repeatedly noticed by us, we shall not now enlarge, but merely offer a brief outline of the contents of the present three Books. Like those which bear the same edition numbers, but ending with an *s* instead of, as now, with an *a*, they contain easy duets. Book 1 concerns only the first position, and the keys used are simple ones. The music, by Blumenthal, Kalliwoda, and Mazas, is all light and attractive. In Book 2 the position still remains the same, but easy double-stopping and chords are introduced. There is a pleasing sonatina in three movements by that friend of young players, Gurliitt, one of similar form by Kalliwoda, and a third which includes four movements by Pleyel, a composer whose name has long been a household word. In Book 3 there are easy duets with change between first and second positions by Geminiani, Mazas, Müller, and Blumenthal. Burney, the historian, described the *allegros* of the first named, generally, as eccentric and rhapsodic, from which we may conclude that he was not acquainted with the one under notice. The Müller one ends with a fresh *Rondo à la Mazurka*, and the Blumenthal, by way of middle movement, has a dainty little theme with some charming variations.

**Song of the Bell (L'Angelus) and The Sun Comes Forth (Ménuel),** by C. GOUNOD, arranged for two female voices, with Pianoforte accompaniment, and adapted to words by Longfellow and Felicia Hemans, by H. HEALE. (Edition No. 4079 and 4080; price, 3d. and 6d. net.) London: Augener & Co.

UNION is strength, and in the first song we have the words of a favourite poet and the music of a favourite composer. The "bell" element is common to the one and the other so that no incongruity is felt in the combination. The arrangement as regards the voices is comfortable and effective. The public may not be fully conscious of the art which underlies so simple a piece; it will exert, nevertheless, a strong charm. "The Sun Comes Forth," adapted to words by Felicia Hemans, is longer, and though not difficult, is more elaborate. The cheerful character of the music renders it suitable to accompany words which tell of "the glorious orb of day."

**If thou shouldst ask while dreaming (Wenn du im Traum wirst fragen),** poem by R. LÖWENSTEIN, English Version by EDWARD OXFORD, music by F. ABT. (Price, net, 1s. 6d.) London: Augener & Co.

AS to the popularity of this composer's songs and cantatas there can be no two opinions. Dr. Riemann, in speaking of him, recognizes his "power of inventing flowing melodies." They are, indeed, pleasant to sing and pleasant to listen to, and the general tendency nowadays to choose gloomy subjects and to over-elaborate music tends perhaps to increase Abt's popularity.

**Organ Works** by H. W. Nicholl: *Praeludien u. Fugen*, Op. 33, Heft 2; *Symphonische Praeludien u. Fugen*, Op. 35, No. 3; and *Symphonische Sonate* in A moll, Op. 42. (Edition Peters, Nos. 2993B, 2994C, and 2999.)

WE already called attention last year to the earlier Preludes and Fugues of Op. 33, and to the first and second Symphonic Preludes and Fugues. We need only say of the additions that they fully maintain the com-

poser's reputation. He now presents us with a Sonata the polyphonic wealth of which justly admits of the qualifying word. It opens with a *Larghetto* of stately, mysterious import. It is followed by an *Allegro con brio*, of which the subject material is characteristic. An *Adagietto* is based on a theme of marked originality; the music is both clever and expressive. Next comes a movement after the manner of a chorale, with full, strong harmonies, bearing the superscription, "Tibi omnes Angeli: tibi coeli et universae potestates." The finale consists of an elaborate double fugue in counterpoint at the 12th, and in it the composer makes, indeed, a strong show of learning.

**Organ Pieces,** by MAX REGER. Op. 59, Books I and 2. (Edition Peters, Nos. 3008A and 3008B.)

THE works of this young and able composer all show ability of no mean order. He is industrious, and will no doubt one day achieve something of lasting merit. For the present there is too much effort in his compositions. Fortunately for him, it is the effort of one who has made serious study of his art, so that even when his music seems made rather than inspired it always commands respect. Space prevents us from noticing in detail the twelve pieces in these two books. We must be content, at any rate for the present, to say that they contain much that is not only clever, but interesting, and that the numbers which seem to us the most engaging are the delicate Pastoral, No. 2; the short, expressive Canon, No. 4; the Gloria in Excelsis fugue, No. 8; and the quiet, flowing Benedictus, No. 9, in which occur some striking and original harmonies.

### THE PROMENADE CONCERTS.

THE impatient critics who complained that no novelties were forthcoming in the programmes of Mr. Newman's concerts had doubtless forgotten that when the concerts began on August 25th the band had only just reassembled after the holidays, and consequently it would have been injudicious to perform novelties until everything was in working order. For the first three weeks or so the programmes were certainly of a hackneyed character, but to those who do not hear a great deal of music they must have seemed comprehensive enough. On September 14th, the first new works of the season were performed, Dr. Elgar's orchestral version of his own "Chanson de Nuit" and "Chanson de Matin," originally written for pianoforte and for violin with pianoforte accompaniment. They were pleasant if not highly original compositions in their old dress, and do not lose that quality in their orchestral version. The "Chanson de Nuit" makes the more effective piece of the two for the band. Another novelty, given on the same day, was Tschaiikowsky's "Le Lac des Cygnes" suite. One could pen a sermon on the unaccountable want of enterprise of our concert managers in not searching for attractive music, taking this suite as a text. Tschaiikowsky's genius has been for a long while recognized in London, and he is one of the few composers who "draw." Yet this particular suite has lain neglected on the shelf. It is not the best thing the composer wrote, and it has moments of trashiness, but, as a contrast, there are many passages of almost magical beauty, and the scoring has the genius of Tschaiikowsky's scoring. A new symphony is always of interest. Perhaps we are secret worshippers of the big, which aroused Nietzsche's scorn, or perhaps we are patiently waiting for a modern successor of Brahms and Tschaiikowsky; but certainly a "new" symphony has its attractions. Hugo Alfvén is a young Danish composer, and this Symphony

in D is his Opus 11. It is not impressive as an ultimate achievement, and in many ways it is singularly old-fashioned for the work of a young man of assimilative talent. But it would be rash to say it is altogether without promise, for nothing is more curious in music than the insipidity of the early works of genius. To many, however, the symphony seemed made-up music, and quite wanting in spontaneous inspiration, and it is a little curious that such works by foreigners should be produced when our native composers have written finer symphonies. There is Mr. W. H. Bell's "Walt Whitman" Symphony, for instance, which Mr. Manns produced last year at the Crystal Palace. Of other novelties enumerated at the end of this notice, mention must be held over until next month.

Of the artists who have made their first appearances at the Promenade Concert this season the most prominent was Herr Wilhelm Backhaus, the young pianist who was noticed last month. At the "Proms," he has played in concertos by Mendelssohn (C minor), Grieg (A minor), Schumann (A minor), and Tchaikowsky (B flat minor). Herr Backhaus has the making of a great pianist. His technique is commanding, and he plays as if he felt music. Perhaps he was at his best in the concertos by Grieg and Tchaikowsky, but in all he has done he has shown quite exceptional gifts. As usual the new singers have not proved phenomenal. M. Mercier, of course, is known to opera-goers as a good tenor of the second or third rank. Of the rest, Mrs. Fitz Gerald has an excellent soprano voice which has been well trained.

Mr. Newman still gives what he calls "popular" nights, but, except on Saturdays, they have not been as well attended as the one-man programmes. Wagner, in spite of premature *dicta* as to the waning of his popularity, still attracts crowded audiences. That one expected. But it was not so obvious that Beethoven would gradually become popular. Such is the fact, however. The symphonies have been given in strict chronological order, and down to the 20th ult. we had reached the fourth. The general scheme of these Beethoven concerts may be gauged by citing a couple of programmes. On the 6th ult. we heard the *Coriolan* overture, the second symphony, the C minor pianoforte concerto, and the *Egmont* overture; on the 20th the same overtures were repeated, the violin concerto and the fourth symphony taking the place of the other works. It might be worth while to give some Tchaikowsky concerts on a chronological basis. As far as the season has gone we have heard the fifth and "Pathetic" symphonies and the B flat minor concerto alone of his bigger works. Of Mr. Wood there is not much new to say. His merits and his limitations are now well known. The orchestra itself, in spite of several changes in its *personnel*, is still the almost perfect instrument we expect at the Queen's Hall.

For the sake of completeness a list of the novelties produced is here appended. Dr. Edward Elgar's "Chanson de Nuit" and "Chanson de Matin" (pianoforte and violin compositions scored for orchestra), September 14; Tchaikowsky's "Le Lac des Cygnes" suite, September 14; Hugo Alfvén's new symphony in D, No. 2, September 17; Liapounoff's Overture Solennelle, September 21. Weingartner's first symphony was advertised for September 24, Balakireff's symphony in C for September 26, Clarence Lucas's *Macbeth* overture and Otto Floersheim's "Liebesnovelle" suite for September 28.

Several new artists have made their *début* at these concerts. The following is the list: M. Mercier (a tenor

who has sung at Covent Garden), August 27; Herr Wilhelm Backhaus (who has been heard twice previously in London), pianist, August 27; Miss Henriette Keil, vocalist, August 30; Mr. Jacques Renard, violoncellist, August 25; Mr. Samuel Masters, September 3; Mrs. Fitz Gerald, vocalist, September 11; Mr. Leland H. Langley, vocalist, September 16; Miss Florence Lane, harpist, September 17; Mlle. Jolivet, violinist, September 21.

## Musical Notes.

### HOME AND COLONIAL.

**London.**—Miss Constance Bache informs us that the scores forming the Liszt library of her brother, the late Walter Bache, which have hitherto been available on personal application to her, have been transferred to the care of Mr. Mapleson, 36, St. Martin's Lane, from whom they may for the future be hired. There are many important manuscript indications in the scores as to the manner of interpreting the music, inserted by Walter Bache, who of course obtained them from the master himself.

**Birmingham.**—Our musical season has begun early, and in an unusual manner, with a short season of opera. First we had the Moody-Manners Company at the Theatre Royal for the week beginning on the 9th ult. They gave performances of *Tannhäuser*, *Lohengrin*, *Faust*, *Carmen*, and produced *Siegfried* here for the first time. The week following came the Carl Rosa Company at the Prince of Wales Theatre. They performed the first four of the operas just named, and produced Gounod's *Cinq-Mars*. The attendances were good throughout, but the Wagner nights drew most. The production of *Cinq-Mars* on the 19th ult. was an important event. The theatre was well filled, and the performance was good. Herr Julius Walther took the title-part, Mr. Arthur Deane was the Comte de Thou, and Miss Lucile Hill appeared as Princess Marie. The concert season began with a performance on the 14th ult. of Handel's *Samson*, by the Midland Musical Society under Mr. H. M. Stevenson. The Blue Hungarian Band gave some concerts from the 16th ult., but this class of entertainment failed to attract an audience of any magnitude in the Town Hall. Mr. Halford's orchestral concerts are now organized under the name of the Halford Concerts Society. People are beginning to see that music deserves consistent support. For some years the drama has been looked after by a committee pledging themselves to a season of a certain duration, and now concerts are looking forward to similar aid.

**Liverpool.**—The Sunday concerts at New Brighton Tower continue to be the sole specimens of orchestral music procurable in Liverpool at present. The original arrangement, as previously mentioned in this column, was that Mr. A. E. Rodewald was to conduct six concerts of high-class music during the summer, the rest of the season being given up to music that was decidedly not high-class. But the directors, though somewhat tardily, have seen their mistake. They have found that good concerts attract more people than bad ones, and accordingly Mr. Rodewald is to rule the musical arrangements until the end of the season. On August 25th the chief attraction was the "Pathetic" Symphony, but much interest was aroused by a performance of Elgar's "Cockaigne" overture. His cycle of five songs entitled "Sea pictures" fell somewhat flat, the fault, however, not being entirely that of the singer, Miss Ethel Le Marchant. The



concert opened with the always popular Hungarian march from Berlioz's *Faust*. On September 1st the programme consisted of Mendelssohn's *Ruy Blas* overture, Svendsen's *Zorahayde*, and Dvorák's "From the New World" symphony. The vocalists were Miss Sarah Andrew and Mr. William Wild. The following Sunday Mr. Rodewald gave the overture to "Hänsel and Gretel," the Introduction to the third act of *Tristan* (with Mr. Reynolds in the cor anglais part), and Tchaikowsky's third symphony ("The Polish"). Mr. Frank Baker sang the prologue to "I Pagliacci" and Mr. Coleridge-Taylor's "Hiawatha's Vision." On September 15th the items were the "Meistersinger" overture, Wagner's "*Faust* overture," the prelude and closing scene from *Tristan*, and the overture to *Tannhäuser*. Mr. Akeroyd, the leader, played the "Träume" of Wagner; while Mr. Fowler Burton sang the inevitable "Oh! Star of eve," and Madame Laura Haworth the inevitable "Elizabeth's Prayer."

**Leeds.**—At the forthcoming Leeds Musical Festival will be produced Mr. Coleridge-Taylor's cantata "The Blind Girl of Castél-Cuillé," written expressly for the occasion. The programme also includes a song and chorus, "A Dirge for Two Veterans," by Mr. C. Wood, and a Cantata, Op. 65, by Glazounow, in memory of Poushkin.

**Dublin.**—A very successful Pan-Celtic Congress, the first in Dublin, was held here on August 20th, 21st, 22nd, and 23rd. Most interesting and instructive concerts were given in the Antient Concert Room on August 21st and 22nd, which were attended by large audiences, including several distinguished Scotch, Welsh, Manx, Breton, and Irish delegates. Vocal and instrumental renderings of ancient melodies of the five Celtic nations were the chief features of the concerts. The best vocalists were Denis O'Sullivan, Dan Jones, Madame Coslett-Heller, and Mr. Pedr James (Pennillion singer); instrumentalists, Miss Jenny Jones (Welsh and Erard harps), Mrs. Gruffyd-Richards (Welsh harp), Miss Mac Bride (Highland harp). The singing of the Holyhead Choir, under the conductorship of Mr. W. S. Owen (Gwylmm Cybi), convinced the audience of the perfection of Welsh choirs. The Highland and Irish war pipers were very good. One of the many results of this Congress will probably be the publishing of the best airs of all the Celtic nations in one or two large volumes. Composers will then have at their disposal splendid material for the raising of permanent and noble musical structures. The whole success of the Congress is due to that wonderfully energetic enthusiast Mr. Fournier. Much credit is due to Mr. Brendan Rogers, Mr. C. H. Oldham, Mr. Robert Dwyer, and others for their earnest efforts to form choirs in the large commercial houses of our city with the object of having a good Commercial Choir Competition at the 1902 "Feis Ceoil." Signor Esposito is composing a cantata founded on old and practically unknown Irish melodies, with words by Mr. A. P. Graves.

**Adelaide.**—The *Advertiser*, a local paper, gives a glowing account of a new symphony, "L'Australienne," by Professor Ives, produced last July in the Elder Hall. It was composed in honour of the visit of the Duke and Duchess of Cornwall. The work consists of five, instead of the customary four, movements. It is, we hear, to be produced in London.

#### FOREIGN.

**Berlin.**—The new Scala Company referred to last month announces a performance of the complete series of Liszt's Symphonic Poems, besides other works chiefly modern, with an orchestra of ninety, and the assistance of

some eminent soloists, under the direction of Richard Strauss.—Einödshofer has likewise engaged a band of his own for the rendering of light music after the style of the Vienna Strauss Concerts.—Frl. Gabriele Wietrowitz has succeeded the late Professor Jacobsen as violin teacher of the Royal Hochschule. A better choice could hardly have been made.—Benjamin Bille, the well-known originator and director of Popular Concerts, has celebrated his 85th birthday at his native place, Liegnitz, where he has been living in retirement since 1885. He had been a great favourite with the Emperor William I., and it was he who conducted the historic polka which was danced by the then Crown Prince Frederick and the Empress Eugénie at Paris.

**Dresden.**—The licences for the starting of two new theatres have been obtained, increasing the number to five, inclusive of the famous Court Theatre, in the Saxon capital.—According to the forty-fifth annual report, the Royal Conservatorium has been attended by 1,286 students (about 500 male and about 800 female).

**Cologne.**—"Iphigenia and Orestes," a new symphonic poem by the local composer, Franz Kessel, which was produced under his direction, must be credited with melodic fluency and some dramatic force, if not with striking original invention.—Another work of the same class, Fritz Volbach's "Easter," for orchestra and organ, was given with great success.—At the Conservatorium, directed by Dr. Franz Wüllner, 505 pupils were instructed by 40 teachers during last school year.

**Munich.**—The Inauguration Festival of the new Prince Regent Theatre proved a complete triumph for all parties chiefly concerned. An overture by Max Schillings was followed by a prologue of Hans von Hopfen, spoken by Frl. Swoboda, of the Royal Playhouse. The Royal Hymn and the overture and last scene from R. Wagner's *Meistersinger*, under the baton of the eminent chef, Hermann Zumppe, completed the musical performances. The reappearance for this occasion of Eugen Gura in his great part as Hans Sachs provided a suitable link between past and present. The new scenery proved brilliantly effective, and band and chorus were above praise. In an impressive speech, which was received with enthusiasm, Ernst von Possart, the renowned director of the Royal theatres, who had by far the largest share both in the conception and in the realization of this great undertaking, laid particular stress on the fact that the new house is to become a homestead for German art, both musical and dramatic in general, as well as for the production of Richard Wagner's great works, strictly in accordance with the original Munich traditions, and in grateful assimilation to the Bayreuth festival performances. The (invited) audience consisted of the *élite* of Munich society and a host of foreign notabilities, including Frl. Ternina and Herr van Rooy. The Wagner family was conspicuous by its absence.—The local "Richard Wagner Festival Plays Society" has already collected about 5,000 marks for the bestowal of 250 free admissions on needy musicians to the Wagner performances.—A fine marble monument has been placed by his widow on the grave of the famous tenor, Heinrich Vogl, who died last year, in the Tutzing cemetery.—According to the latest decision, Siegfried Ochs will confine himself to the direction, in November next, of one concert only (with a Bach programme) of the Porges Choral Society, owing to his exacting duties as conductor of the Berlin Philharmonic Society.

**Mayence.**—This year's Beethoven Festival will next year be followed by a Berlioz-Liszt-Wagner Festival, consisting of four concerts (24th-28th April), with the Munich Kaim Orchestra. Dr. Fritz Volbach under-

takes, in the most disinterested manner, the training of the chorus, leaving to Felix Weingartner the entire direction of the concerts.—The last-named eminent conductor will, with the same band, by special invitation, start on an extensive Italian tour, and close with a Beethoven Festival at Paris.

Düsseldorf.—A Felix Mendelssohn statue, executed by Buscher, has been inaugurated.

Heidelberg.—The Conservatorium numbered during the seventh year since its foundation 107 students and 14 teachers.

Schwerin.—At the Court Theatre 167 representations, including 90 of 37 different lyric works, were given during last season (September 16th, 1900, to May 10th last).

Dortmund.—Another addition to the vast number of musical colleges is announced to be opened here.

Aix-la-Chapelle.—The reconstruction of the new Town Theatre has cost the large sum of £32,000 sterling.

Zachieren.—The principal street of this Saxon village has been re-named Maltenstrasse, in honour of the Dresden *prima donna*, Therese Malten, not only in regard of her high artistic fame, but also on account of her profuse charitable donations.

Vienna.—A new Symphony in B minor (MS.), by Hermann Grädener, was produced by the Orchestral Union for Classical Music, and proved a work of considerable merit, as was to be anticipated from the pen of the accomplished director of this musical society.

—The legal difficulties *re* Brahms's will have entered upon an unexpected new phase consequent upon the discovery of a document confirming the master's dispositions in favour of the musical societies in question as against his relations, who were strangers to him during his lifetime.—In consequence of the appointment of the *virtuoso*, Emil Sauer, of Dresden, as teacher of the newly created master-school of pianoforte playing at the Conservatorium, with the much-coveted title of professor, and the, for Vienna, enormous salary of £600 sterling per annum, no fewer than six of the most prominent teachers—Epstein, Door, and Robert Fischhof (pianoforte), Josef Hellmesberger and Arnold Rosé (violin), and August Stoll (dramatic class)—have handed in their resignations. The development of the "strike," which places the directors, *pro tem.*, in a sad plight, is watched with considerable interest.—The collection of some 20,000 portraits hitherto kept in the library of the Imperial theatres has been transferred to the famous Imperial Library. The 20,000 portraits are exclusively those of persons connected with music and the drama all over the world. Thus Queen Marie Antoinette is included as a singer, harpist, and dancer; Sultan Abdul Medjid (who died in 1861), pupil and patron of Donizetti, as a pianist; Queen Mary Stuart as a singer and lute player; Martin Luther as a composer. Owners of such portraits have been invited to add them to the Imperial collection. Gustav Mahler, director and conductor of the Imperial Opera, has in consequence sent in his own valuable collection.

Salzburg.—So great was the financial as well as the artistic success of the recent four days' Mozart Festival that the creation of a "Musical Festival Fund," for the perpetuation of similar gatherings, has been accomplished. Large contributions have been added by the Emperor Francis Joseph (2,000 florins), and by some Imperial Princes; likewise by the great Berlin *prima donna*, Lilli Lehmann-Kalisch (500 florins), besides having given her valuable musical and dramatic assistance for nothing, with a promise to appear again at the next festival.

Graz.—The well-known blind organist, Josef Labor, produced at his concert, in conjunction with Frl. B. von Gasteiger, a very effective *capriccio* for two pianofortes.

Laibach.—The Philharmonic Society has announced a bi-centenary jubilee celebration of its foundation in 1702.

Tepliz.—Memorial slabs were affixed to the houses where Wagner stayed in 1834 and 1843; likewise to the philosopher Schopenhauer's domicile of 1816.

Paris.—Edouard Colonne has concluded a contract with the well-known agent, Hermann Wolff, of Berlin, for the first visit of a Parisian orchestra to the principal German cities, including Vienna.—Mr. Louis van Waefelghem, the celebrated *viole d'amour* player, has been created Chevalier de la Légion d'Honneur by the French Government, the nomination dating from August 8th; and it was while on a visit to his native town of Bruges that this agreeable news was announced to him.

Lille.—The Municipal Council has voted 150,000 francs for the getting up of an international competition of male choral societies and "wind" bands on August 15th and 16th of next year.

Beziers.—Max d'Ollone has, under his own conductorship, produced his new ballet, "Bacchus Mystifié," the composition of which was handed over to him by Camille Saint-Saëns for want of time.

Fréjus.—By resolution of the municipality a monument will be erected to the celebrated song writer Désaugiers, who was born here in 1772.

Lucerne.—At a concert given by the organist, Adam Ore, of Riga, who proved himself a better executant than composer for his instrument, a noteworthy feature was the performance by Mlle. Nella Levy, of Milan, harpist of the excellent "Curhaus" Orchestra, with splendid execution and exquisite taste, of Tchaikowsky's charming "Rêverie," and a remarkably spirited "Impromptu" by Ciarlone (whose name deserves further acquaintance), on the new Parisian Léon-Pleyel Chromatic Harp (double stringed, without pedals), on which any pianoforte piece can be executed with relative ease, and which deserves the attention of all interested in the playing of this instrument.

Stockholm.—"Tiphaine," a "dramatic episode" by B. Neuville, has been produced with great success at the Royal Theatre.

Wisby.—In this ancient seaport town a series of amateur performances, after the manner of Oberammergau, Altdorf, Hochdorf, and Selzach, has been given within the picturesque ruins of the ancient Church of St. Nicolaus; the piece chosen being "Santa Maria," a legendary "mystery," by Topelius, provided with music by André Hallén. In consequence of the large attendance of visitors from Stockholm and other parts it is proposed to repeat the performances next year.

St. Petersburg.—The distinguished post of director of the Imperial Theatre, vacated by Prince Serge Valkowsky, has been filled by Telyakowsky, formerly director of the Imperial Theatre at Moscow.

Rome.—The Society of Italian Authors and Artists offers a "Cimarosa" prize of 1,000 francs for a comic opera, and of 500 francs for the best libretto. Manuscripts to be sent in before end of June next.

Madrid, which possesses no fewer than fourteen theatres to a population of half a million, shows total receipts of £76,000 sterling for fifteen months, from January 1st, 1900, to March 31st, 1901; and first productions of ninety-three new works—to wit, twenty-two stage plays, and seventy-one zarzuelas during last season, from September 1st, 1900, to July 31, 1901.

## OBITUARY.

GUNNAR WENNERBERG, poet and popular national composer, born 1817 at Upsala.—PRIMO CROTTI, librarian, litterato, and oldest professor of the conservatorio of Parma, where he was born in 1825.—FRIEDRICH CHRYSANDER, one of Germany's foremost musical litterati, editor of the monumental edition of Handel's works, as well as of numerous other works of the old masters, born 1826 at Lüththeen.—ALFRED GORE, pianist, conductor and director of the Lyceum at San Salvador.—LOUIS MARSICK, violin professor at the conservatoire of Hasselt, composer of some cantatas, brother of the still more celebrated violin virtuoso, Martin Marsick. Died at Liège, aged 58.—ANDREA CARISCH, founder of the music publishing firm of Carisch & Jänichen, of Milan, aged 67.—EDUARD BARTAY, distinguished director of the Hungarian National Conservatorium at Budapest, born 1825.—G. ALBRECHT, for many years musical director and organist at Zittau, aged 76.—GEORG WILHELM BRANDES, formerly distinguished baritone, afterwards director of the Breslau Stadt Theater, aged 65.—CHEVALIER ARTHUR HENRIQUEZ, composer of male-choral works, choral conductor and co-founder of the celebrated vocal "Udel" quartet, died at Vienna, aged 79.—ISABELLA GALLETTI-GIANOLI, famous dramatic soprano, born at Bologna in 1835. She appeared principally in operas by Bellini, Donizetti, and Verdi.—EUGÈNE ÉMILE DIAZ DE LA PEÑA, composer of operas, etc., and painter, born at Paris in 1837.—G. F. ZINGHERLE, highly esteemed at Trieste as vocal teacher, more especially of children, for whom he wrote a vocal primer.—EUGENIO PRAGA, one of the oldest and last representatives of the art of violin making in Italy.—EMILIE MERELLI (*née* Rettich), opera singer, aged 68.—RICHARD LOYS, excellent 'cellist, aged 65.—At Como, MARIA ANNA LUCIA PIATTI, widow of the recently deceased distinguished violoncellist, Alfredo. She was the only child of the late Thomas Welsh, the vocalist.

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